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but I believe that the number of its friends will grow, and that it will mark an epoch both in Sanskrit Philology and in Comparative Mythology. All students of religions will look forward with tense expectation to Professor von Schroeder's nearly completed 'Altarische Mythologie', which, I am sure, will go far to restore the present rather unstable equilibrium of these studies.

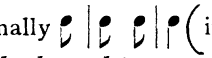
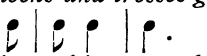
MAURICE BLOOMFIELD.

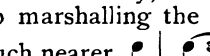
W. THOMSON: The Basis of English Rhythm, Glasgow, 1904. The Rôle of Number in the Rhythm of Ancient and Modern Languages, Glasgow, 1907. T. S. OMOND: Metrical Rhythm, Tunbridge Wells, 1905.

Mr. Thomson distinguishes *accent* from *pitch*, but admits "the common tendency of strong accent and high pitch to occur together upon the same syllable" (*Basis*, p. 8). A more important point is his view of the relation of *accent* and *quantity*. He rightly calls attention to the fact that, in English, quantity does not depend on the length of the vowels alone, but that the length of syllables may be "due to length of vowels, or of consonants, or of the two combined", here agreeing with Prof. Wulff of Lund. He also points out that "monosyllables, which are, in connected speech, accented, are often distinctly long", instancing the quantitative equality of *bit* and *bar* in *a bar more* and *a bit more*, and of *tall* and *bad* in *a tall man* and *a bad man*, and declares that "syllabic burden" is no test of quantity, *shouldst* being shorter than *shut* in *If thou shouldst mark* and *To shut windows*, here joining issue with Mr. Omond. In spite of this Mr. Thomson does not accept the point of view which is identified with the name of Prof. Wulff, namely that *quantity depends* entirely on accent, or rather on *logical or ethical relief*. What then is his attitude? We must not of course take seriously his dictum that he "has treated for the most part of phenomena which could be investigated and recorded by a Chinaman who does not know a word of our language, but does understand something of the nature of musical rhythm" (p. 36). He has given us one definite indication of his views (p. 10): "Within certain limits . . . the insertion or omission of unaccented syllables does not affect the total duration of a phrase, and the length of accented syllables varies according to the character and number of unaccented syllables intervening before the next accent Quantity, as applied to the isolated words of a dictionary, is one thing, and as applied to words forming a piece of organised speech, quite another". On the one hand he refers (p. 33) to "the natural device of accenting every long syllable", the reverse of which

would be nearer the truth, and on the other he falls foul of Stone and Mr. Bridges, the first of whom "proceeds wholly upon the basis of the lengths of vowels in isolated words", by no means a correct presentation of Stone's theory, and the latter of whom is "lamentably weighted by preconceptions of length as based on the quantity of syllables considered apart from their setting" (p. 33).

Quantity depends therefore, presumably, partly on accent, but not wholly: "there is a natural quantity which accent cannot entirely get rid of", to use Mr. T. S. Omond's words.

We are not then to deal with isolated words, but to examine words in their setting. So far so good. But apart from the one slight indication mentioned above, we get no hint of the manner in which the setting influences the quantity. And when we come to examine Mr. Thomson's notation, we find that seemingly he is quite arbitrary, dealing, if with any rules, then only with those applying to isolated words, together with Mr. Omonds "marshalling to time" to some extent. According to Mr. Thomson *his tresses gray* is normally  but in *his withered cheeks and tresses gray* the words *and tresses gray* are to be noted .

Evidently this is quite arbitrary, unless the difference is to be put down entirely to marshalling the words to a different time. The whole line is much nearer  if the time be indeed triple.

Mr. Thomson admits that syllables are not merely either long or short, that "variations of length in both long and short syllables—in the same syllable, indeed, according to its setting" exist. He instances the groups:

a long dress,
a longer dress,
a longer address,

as being all of equal duration, and therefore the syllable *long* varying in duration, since *long*, *longer*, *longer ad-* occupy the same time. Mr. Thomson fails here, and it is a failing he shares with Miss Dabney and to a considerable extent with Lanier, in taking no account of the possibility of pause between seemingly adjacent syllables: *long* and *dress* being certainly separated by a pause, which is filled up in the other two examples. The length of *long* may differ in the three examples instanced, but Mr. Thomson has not proved it or even suggested its probability.

Mr. Thomson attempts to prove his case, or at least to illustrate it by means of *Latin* examples. This can prove nothing and illustrate nothing with reference to the relation of accent and quantity in English. Latin examples of clash of accent and

quantity are *ipso facto* out of court, since accent and quantity admittedly clashed in Latin, whether Latin accent was a stress or a pitch accent or both, and whether the ictus was exteriorized by stress or pitch or by neither. In English the case is quite other. The movement of *did I* and of *coloured* in *coloured glass* is not, I think, equivalent to that of *ămās*, nor that of *mothers weeping*, *scattered forces*, *withered branches* to that of *ămāvistis*. The English examples correspond approximately to ⏑– and ⏑–⏑–, just the schoolboy's erroneous reading of the Latin words instanced.

To Mr. Thomson triple time is normal, common unusual. Here he is with Lanier and against Miss Dabney. He is however in agreement with both as to the possibility of definite and exact representation of each syllable in a verse—a point in which Mr. Omond is far sounder. Mr. Thomson holds the astounding theory that most English verse (and prose) is in triple time; i. e., "each interval (between two accents) is felt to be occupied by sound-material, which, however variously divided into units, is exactly three times the length of one syllable taken as unit". He does not tell us which syllable is to be taken as unit or how to estimate the length of this unit. His examples, however, show that he means *one of the syllables actually occurring in the interval between two accents*, not the ideal normal syllable. That is where he is in agreement with Lanier and Miss Dabney, and not with Mr. Omond whose time is measured in terms of the ideal normal syllable, however this is to be gauged, and for whom the several syllables actually occurring in the interval are not each necessarily or even usually capable of exact and definite, separate evaluation in terms of this unit. And apart from this matter of the measurement of the separate syllables, Mr. Thomson's view is still unacceptable. The stately blank verse is not to be included with the skipping Latin iambic under the common head of triple time. But still more incredible is the view that triple time verse still remains metrical in spite of "the occasional intrusion of common time."

Mr. Thomson and Mr. Omond disagree as to the precise function of accent in verse. To Mr. Omond, as to Lanier, time is the essential of verse, and a verse consists of a number of isochronous periods (call them bars, feet, what you will), some or all of which are marked off by accent: but this marking off by accent is, so to speak, merely a convenience, not a necessity. "Those who make accent necessary to our recognition of rhythmical periods seem to me, says Mr. Omond, to mistake occasion for cause, and confuse the indicator with the thing indicated" (p. 25). It is indeed difficult to understand how Mr. Thomson can reconcile the existence of 5 bar verses with only 4 or even 3 accents with his insistence on the fundamental importance of accent. If accent serves merely to *exteriorize* a sufficient number of ictus to make the measure easily and clearly apparent,

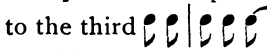
then of course the absence of one or even two in a five bar line is easily understood. And indeed Mr. Thomson considers such pentameters as

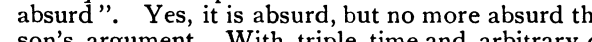
A man is master of his liberty,
The sea waxed calm and we discovered,
Oh, thou art fairer than the evening star,

as viciously read into tetrameters unless the unaccented ictus is brought out by an accent. "No doubt the accents on the naturally unaccented syllables must be gently dealt with, but they must be there. There must be at least a compromise between pure prose reading and strict adherence to verse scheme" (p. 49). A proper understanding of the real relation of ictus and accent would have obviated such an error. The question of a prose or a verse reading does not arise in this connection. But it does arise in connection with the *time* of syllables. Here in spite of what he says about *heel rhythm, head rhythm* and *heart rhythm*, Mr. Thomson is on safer ground than Mr. Omond. He reads his verse at least ideally as prose,—as prose in which the full logical and emotional value of the words is rendered: his examples however, as Mr. Omond says, "continually set aside the natural verse rhythm (or as I should put it, the full logical and emotional value) in favour either of mere prose (*read* the merely logical value), or of some supposed musical precedent". In his theory, if not in his practice, and especially not in the musical obsession that intrudes too often, Mr. Thomson is, I think, sound, despite Mr. Omond's criticism. But Mr. Thomson's reason for his answer is not as good as the answer itself. To Mr. Thomson (as to Prof. Charlton M. Lewis) verse and prose differ far less widely and definitely than Mr. Omond, e. g., would be ready to admit. "The recurrence of strong accents at equal distances of time runs, with trifling exceptions, through all verse, and is perpetually asserting itself, in a more or less modified form, in the language of prose and ordinary speech. In other words, *practically all verse and the bulk of prose is rhythmical*" (p. 11). Verse and prose differ in this particular that (p. 13) "in poetry, variation within the foot is limited; in prose it is free". This is essentially Prof. Lewis' position, and it is an untenable one, obliterating as it does the differences between prose and verse, and seeking to distinguish them by a test which can only properly distinguish *syllabic* and *non-syllabic* verse.

To read verse as prose, because it is merely prose somewhat circumscribed by minor conventions, is one thing, and to read verse as prose, because the poet, *qua* artist, has used the materials of prose speech, selected and arranged them to fit the metrical scheme he has adopted, is another thing. Mr. Omond's view makes a third: verse must be read as verse, and the words marshalled to the time the poet has chosen, in defiance, if need be, of their ordinary prose relations.

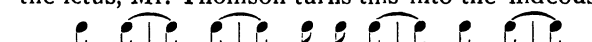
One more point calls for notice. Mr. Thomson will not hear of beginning his isochronous periods save on the ictus, following thus rigidly musical precedent. "Nearly all writers think it immaterial whether a foot, say a trisyllabic foot, is represented with the accent at the beginning, in the middle or the end" (p. 39) . . . This is quite a mistake. It is, of course, ridiculous to put the accent in the middle: as to the rest, it is a question of notation merely. Mr. Thomson takes as an instance the phrase *the hills and the plains* and declares: "According to the first—that is, to the normal musical notation—the rhythm of the phrase stands thus:

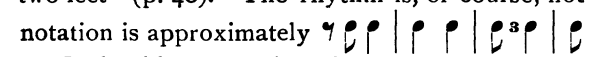
 . . . according to the third  that is, the word *plains* is represented as divided between two feet, which is absurd". Yes, it is absurd, but no more absurd than Mr. Thomson's argument. With triple time and arbitrary quantities anything can be proved. The rhythm of the phrase is much nearer:



both notations being applicable.

Mr. Thomson's clinching argument is drawn from the line "Of man's first disobedience and the fruit". With the bar ending on the ictus, Mr. Thomson turns this into the hideous abomination,



"where we have no fewer than five syllables, each divided between two feet" (p. 40). The rhythm is, of course, not triple, and the notation is approximately .

"It should now be plain that not only is the musician's application of musical symbols the rational one, but that it corresponds best with the facts and with the usage of the poets" (p. 40). All that is plain is the total inadequacy of the musical notation at all, and the absurdity of postulating triple time as normal in English verse.

T. B. RUDMOSE-BROWN.

LEEDS, *August* 14, 1908.

Herodotos: Für den Schulgebrauch erklärt von Dr. K. ABICHT. Dritte Band, Buch V und VI. Vierte verbesserte Auflage. Leipzig und Berlin: Druck und Verlag von B. G. Teubner, 1906.

After an interval of twenty-three years a revised (fourth) edition of the fifth and sixth books of Herodotus has been brought out by Abicht. In what does this fourth edition differ from the third, and how serviceable is the book for school or college use?